

UNIVERSITY OF TORONTO
FACULTY OF MUSIC
OPERA DIVISION

presents

A French Trilogy

DEBUSSY: *L'Enfant Prodigue*

MASSENET: *Le Portrait de Manon*

OFFENBACH: *M. Choufleuri*

FRIDAY, MARCH 1

SATURDAY, MARCH 2

FRIDAY, MARCH 8

SATURDAY, MARCH 9

MacMillan Theatre

EDWARD JOHNSON BUILDING

L'ENFANT PRODIGUE*

A Lyric Scene

by

Claude Debussy

Libretto by Edouard Guinaud

Conductor	James Fraser Craig (March 1, 2, 9) John Greer (March 8)
Director	Michael Albano
Scenic Designer	Edward Kotanen
Lighting Designer	Fred Perruzza
Costume Co-ordinator	Diane McCann-Davis

CAST

Lia, mother of Azael	Sonya Gosse (March 1, 9) Sheila Tyreman (March 2) Hélène Ouellette (March 8)
Azael, a young Galilean	Martin Houtman (March 1, 8) Nils Brown (March 2, 9)
Siméon, husband of Lia	Jeffrey Carl (March 1, 8) Brian Nickel (March 2, 9)

The action takes place near a village in Biblical times.

French Diction Coach, Rosemarie Landry

* By arrangement with Theodore Presser Company, agent of Heugel and Cie, Paris, Publisher

L'ENFANT PRODIGE

CLAUDE DEBUSSY

Paris during the year 1884 was a thriving centre of operatic activity. In addition to premières of Massenet's *MANON* and *HERODIADE* (closely following the previous season's success of Delibes' *LAKME*), the *PRIX DE ROME*, a prestigious award for musical composition, was won by a twenty-one year old student of the Paris Conservatoire. In twenty-five days, Claude Debussy had composed his first stage work -- a setting of the parable of the Prodigal Son as found in the 15th chapter of St. Luke. Debussy and his librettist Edouard Guinard fashioned their scenario on a dramatically sparse but operatically exploitable sequence of events beginning with Lia's exposition of distress at the loss of her son, Azael. When the destitute and wretched young man returns, Lia's forgiveness is swift and absolute; the father's ultimate pardon unites the family in a prayer of thanksgiving.



LE PORTRAIT DE MANON*

Opéra-Comique

by

Jules Massenet

Libretto by Georges Boyer

Conductor	John Greer
Director	Michael Albano
Scenic Designer	Edward Kotanen
Lighting Director	Fred Perruzza
Costume Co-ordinator	Diane McCann-Davis

CAST

The Chevalier des Grieux	Matthew Thomas+ (March 1, 8) Russell Braun (March 2, 9)
Jean, his nephew	Marianne Bindig (March 1, 8) Catherine Duff (March 2, 9)
Aurore, a penniless orphan	Adele Kozak (March 1, 8) Margaret Ann Brockington (March 2, 9)
Tibèrge, Aurore's teacher	Gregory Carpenter (March 1, 8) Tzvi Taub (March 2, 9)

+ Graduate guest

The action takes place in the country house of the Chevalier Des Grieux.

French Diction Coach, Rosemarie Landry
French Dialogue Coach, Pierre Peloquin

*By arrangement with Theodore Presser Company, agent of Heugel and Cie, Paris, Publisher.

MANON opened at the Opéra-Comique in 1884. Of all of Jules Massenet's twenty-five operas, with the possible exception of WERTHER, it was the most successful and critically acclaimed in his lifetime. Ten years later, this astute man of the theatre wrote his one and only musical sequel, LE PORTRAIT DE MANON, doubtlessly sensing the great dramatic potential still to be tapped in the character of the Chevalier Des Grieux. The Chevalier's beloved Manon, who had once made him so happy, expired in his arms in the wilderness where she had finally been banished as a fallen woman. As LE PORTRAIT opens, we find the forty year old Des Grieux in his country house, distracted by the singing of young revellers outside. They remind him of his past love, and as he recalls both its joys and sorrows, he admires the cherished miniature of Manon, which he keeps hidden. Jean, the Chevalier's nephew and ward, arrives late for his history lesson. As fond as Des Grieux is of the young man, he is shocked to find out that the reason for Jean's distraction is that he has fallen in love with Aurore, a penniless orphan.

Tibèrge, a good friend of Des Grieux and Aurore's teacher, tries to provide some good-humoured distraction, and pleads eloquently on behalf of the children, but in vain. The heart-broken and desperate lovers immediately seek comfort in planning their joint suicides, but they are ill-suited to such morose work, and in the frolic that ensues, Manon's portrait is dislodged from its hiding place. When Tibèrge discovers this, he suddenly sees the route to Des Grieux's heart and reason. Dressing Aurore as the young Manon, he has her appear to the Chevalier as if in a vision. The plan succeeds and Des Grieux, overcome, gives his blessing to the overjoyed children, in memory of Manon. Secretly, Tibèrge explains to his friend how just his decision has been; Aurore is the daughter of Lescaut, Manon's cousin. LE PORTRAIT was much praised in its day for its moving simplicity and realistic expression. Massenet himself was pleased with George Boyer's "exquisite act" and found working on it a "delightful distraction" from the more ambitious THAIS.



M. CHOUFLEURI*

Opérette Bouffe

by

Jacques Offenbach

Libretto by M. de St. -Rémy, English Version by Edward Mabley

Conductor	James Fraser-Craig (March 1, 8)
	Peter Bergamin (March 2, 9)
Director	Constance Fisher
Scenic Designer	Edward Kotanen
Lighting Director	Fred Perruzza
Costume Co-ordinator	Diane McCann-Davis

CAST

Ernestine Choufleuri	Rebecca Poff (March 1, 8)
Chrysodule Babylas, her lover	Sally Diblee (March 2, 9)
M. Choufleuri, her father	Oliver Dawson (March 1, 8)
Petermann, his footman	Timothy Stiff (March 2, 9)
Mme Balandard, a guest at the soirée	Russell Braun (March 1, 8)
M. Balandard, her husband	Brett Polegato (March 2, 9)
Mme Stella, a retired diva	Robert Hennig (March 1, 8)
	Jeff Wiseman (March 2, 9)
	Margaret Terry (March 1, 8)
	Stephanie Petropoulos (March 2, 9)
	Seán Watson (March 1, 8)
	Randall Jakobsh (March 2, 9)
	Karen Olinyk (March 1, 8, 9)
	Hélène Ouellette (March 2)

The action takes place in nineteenth-century Paris

Pianist for Ernestine Choufleuri - Stephen Ralls
Bassoonist for Chrysodule Babylas - Darrell Steele

* By arrangement with G. Schirmer, Inc. publisher and copyright owner, and Theodore Presser Co. publisher of English version.

Napoleon III's illegitimate half-brother the Count de Morny was an influential figure in the Parisian world of the Second Empire. He was a devoted admirer of the works of Offenbach, and in 1861 proposed an idea for an operetta to the composer. The writing of the libretto seemed to call for professional help and Offenbach's regular collaborators, Ludovic Halévy and Hector Crémieux along with Morny's secretary, joined forces with the Count in the creation of a one-act comedy. In the published score Morny became M. de St. -Rémy and the others remained anonymous. From the gods of mythology to transient politicians and regal personages, Offenbach's eye on the ridiculous spared no one and nothing; in M. Chouffleuri, he takes wicked aim at the Italian opera conventions of his day - and ours.

M. Chouffleuri, head of a somewhat bizarre household in 19th century Paris, has planned a gala musical soirée in an attempt to improve his social position. For the occasion, he has engaged three celebrated opera singers -- Tamburini, Rubini and Mme Sontag+. When illness claims the trio, M. Chouffleuri's daughter Ernestine comes to the rescue with her extraordinary bassoon-playing lover, Chrysodule Babylas.

+Henriette Sontag was a German soprano who sang at the première of Beethoven's Ninth Symphony and Missa Solemnis. The tenor, Giovanni Rubini, and the baritone, Antonio Tamburini, were her colleagues at the Théâtre Italien in Paris.



UNIVERSITY OF TORONTO OPERA ORCHESTRA

Violin I

Jeremy Bell
Nancy Case
Debbie Diamond
Corey Gemmell
Mark Fewer✚
Boris Kris
Xiao Liao
Tara-Louise Perrault
Erika Raum
Deanna Vardy
Samuel Yeung

Violin II

Melissa Exmundo
Karen Graves*
Joo-Joo Kang
Anna Kolesar
Grace Law
Amanda Lee
Stevan Pepa
Konstantin Popovic

Viola

Melissa Aronchick
Katherine Hill
Richard Lee
Don Lyons*
Rachel Sells
Michelle Speller

Cello

Lois Chia
Mary-Katherine Finch
Jeremy Findlay*
Irina Grunberg
Cindy Song
Margaret Tobola

Double Bass

Robert Clutton*
James Creeggan
Patrick McPhail
Wayne Schmidt▼

Flute

Martina Kurth♦++
Jennifer Hellen▼
Louis Papachristos

Piccolo

Louis Papachristos

Oboe

Heidi Postl♦++▼
Judy Reitveld

English Horn

Shereene Cellaire

Clarinet

Arthur Luck▼
James Petry♦++

Bassoon

Catherine MacDonnell+
Darrell Steele♦▼

Horn

Sam King
Darcy McFadyen♦
Jane MacKay▼
Ruth Woodward
Julia Yang+

Trumpet

Tim Birch
Scott Harrison

Trombone

John Balsillie
William Cam
Ross Harwell

Tuba

Alex Kidston

Timpani

Tiina Laukkanen

Percussion

Richard Moore
Morris Palter

Harp

Agnes Lee
Julia Seager

✚concertmaster

* principal

♦principal, Debussy

+ principal, Massenet

▼principal, Offenbach

OPERA DIVISION

MUSICAL DIRECTOR	JAMES FRASER-CRAIG
HEAD COACH & CONDUCTOR	MICHAEL EVANS (On Leave)
STAGE DIRECTORS	MICHAEL ALBANO, CONSTANCE FISHER NANCY HERMISTON
MUSIC STAFF	JOHN GREER, STEPHEN RALLS WILLIAM SHOOKHOFF ROBIN WHEELER (Student Répétiteur)
CO-ORDINATOR	MICHAEL ALBANO
ADMINISTRATIVE SECRETARY	TINA ORTON

PRODUCTION STAFF

DIRECTOR OF THEATRE OPERATIONS	FRED PERRUZZA
STAGE MANAGER	CHRIS PORTER+
ASSISTANT STAGE MANAGER	MARY HARWELL+
TECHNICAL ASSISTANTS	JIM EARLS, SCOTT THOM
COSTUME CO-ORDINATOR	DIANE McCANN-DAVIS
HEAD OF WARDROBE	JOANNE MASSINGHAM
COSTUME ASSISTANT	LEISA BELLMORE
WIGS & MAKE-UP ASSISTANTS	MARTHA GLEESON RHONDA COLLINS, DAWN RIVARD, CHERYL ROSS, TIA SMITH, MARGARET YAWORSKI
PROPS	TIM JENNINGS
PROPERTIES SEAMSTRESS	ANN WEBSTER
SCENIC ARTISTS	RICHARD MONGIAT, JEANNIE THIB
STAGE CREW	SEAN BAKER, CHRIS BROOKS, ROY CAMERON, JOHN CUTHBERTSON, MARK FORLER, TIM JENNINGS DAVID PETKOVICH, PAUL QUESNEL ANN WEBSTER

+ BY PERMISSION OF CANADIAN ACTOR'S EQUITY ASSOCIATION

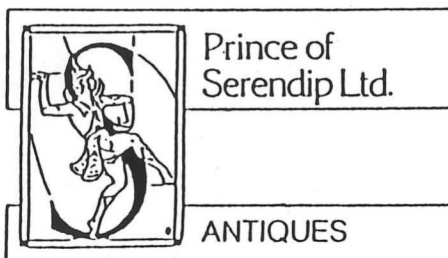
ACKNOWLEDGEMENTS AND CREDITS

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Canadian Opera Guild (Peel Branch); Niagara Region Opera Guild

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for their ongoing support and particular help with these productions.



Chandelier for *M. Choufleuri* courtesy of



NEXT OPERA EVENT

OPERA EXERPTS

The Opera Division presents fully staged and
and costumed scenes from the operatic repertoire

Wednesday, April 24; Friday, April 26; Saturday, April 27
Tickets are \$10/&7 students/seniors

The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For more information, telephone 978-3744.

Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Paul Pedersen, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

